



## “Role Of Art Educators In Shaping Art Education In India “

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**Abstract-** It is well-known that the role of a teacher is not limited to merely imparting knowledge to students, but also to shaping their future identities. This holds a special place in art education, where a student learns technical and other academic skills from a teacher and then develops their own unique style. Only then is the teaching considered superior. Education is not merely a lifelong imitation of the teacher's work, but rather the creation of one's own working style for future generations. Various art colleges were established across different parts of India, and students who received education from these institutions furthered their knowledge in their own way, based on the teachings they received from their teachers.

**Keywords-** Art education, Art school, Art educators in India, Indian art education

**Introduction -** The development of contemporary or modern art in India has had a deep connection with the development of contemporary art movements in Europe, although its evolutionary process in India has been entirely different from that in Europe. With the onset of the machine age and the new perspective created by modern science, great changes were happening simultaneously all over the world. It was during this time that art schools were established in India. In the early 1850s, the British rulers realized that if the art-loving people of India were given proper training, they could once again achieve proficiency in painting and sculpture. The study and proper evaluation of Indian art were undertaken by art experts, archaeologists, art critics, and scholars in the early 20th century. This significantly enriched the repository of knowledge about art. In the early years of the 20th century, under the leadership of Abanindranath Tagore, a movement to explore the roots of Bengal's artists began. Similarly, in Mumbai, this movement was initiated under the leadership of Jagannath Ahivasi, Solomon, and Haldankar.<sup>1</sup>

**Methodologies- -** This paper is based on critical analyse of the artworks of artist, technique and subject matters. It Analyze visual elements of artworks, including composition, subject matter, color, form, technique, and symbolism and also Investigate the historical context of artworks and different time periods.

**Avanindranath tagore and his students-** It can be said that although the first art college was established in Madras, the credit for creating an environment for art education across India goes to the Bengal Art School. The first artist to introduce the wash technique in India was Abanindranath Tagore. He trained his

students in this style, and they created many early works using the wash technique. However, they did not limit themselves to this style alone; instead, they experimented with various techniques to develop new styles. This allowed them to pass on new knowledge to their own students in the future. The influence of Abanindranath Tagore's paintings can be seen in his students' works, sometimes in their subject matter and sometimes in their use of the wash technique. We can observe how Abanindranath Tagore worked with pastels in the piece titled "Natir Puja" (Plate 1)<sup>2</sup> and in another work, while Nandalal Bose worked in the medium of drawing(Plate 2). Similarly, if we look at the famous "Rubaiyat of Omar Khayyam," we can see that Abanindranath Tagore also created illustrations for it, and Asit Kumar Haldar illustrated it during the early years of his career(Plate 3,4). Similarly, regarding Buddha-related paintings, not only did Abanindranath Tagore create illustrations, but Asit Kumar Haldar and Shitindranath Majumdar also produced remarkable depictions of Buddha(Plate5,6,7).



Plate 1: Natir Puja drawing  
by Nandalal Bose



Plate 2: Natir Puja by Abanindranath  
Tagore



Plate 3: Omar Khayyam series  
by Abanindranath Tagore



Plate 4: Omar Khayyam Series  
by Asit Kumar Haldar



Plate 5: Buddha by Avanindranath Tagore



Plate 6: Buddha by Asit Kumar Haldar



Plate 7: Buddha and Sujata by Kshitindranath Majumdar

The impact is not only in terms of subject matter but also in technique. The credit for bringing the wash style to India goes to the artists of the Bengal School. Having learned the intricacies from their teacher, almost all the student artists worked in this style. However, if we mention another artist in the realm of wash painting in India, it would be Abdur Rahman Chughtai, who was educated at Lahore College. He was a disciple of Kshmendra Nath Gupta, a student of Abanindranath Tagore and the principal of Lahore Art College at that time. Abdur Rahman Chughtai worked with wash technique as skillfully as Abanindranath Tagore did, even though he never directly studied under Abanindranath Tagore. The influence of art education is so profound that it not only impacts a single generation but also influences the generations to come.(Plate8,9)<sup>3</sup>

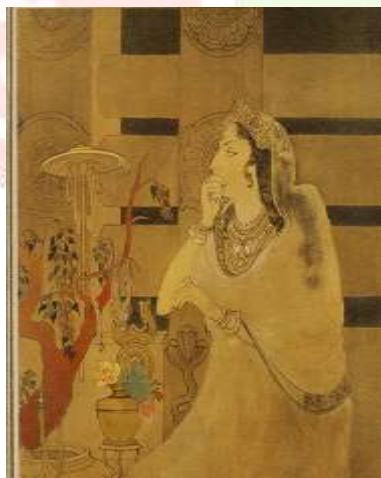


Plate 8: Ashoka's Queen by Avanindranath Tagore – Wash technique



Plate 9: Mughal Princess – Abdur Rehman Chughtai – Wash Technique

It is difficult to understand any teacher's contribution until the work of their students has developed. Although the artists of the Bengal School worked in the wash style taught by their teacher, they later developed a new style and created their own identity, thereby contributing to art education further.

Firstly, speaking of Abanindranath Tagore's beloved disciple Nandalal Bose, he initially created many paintings in the wash style(Plate10). However, later on, he developed a new style by using the tempera medium in his paintings, which came to be known in the future as the "New Bengal Style."(Plate11)<sup>4</sup>

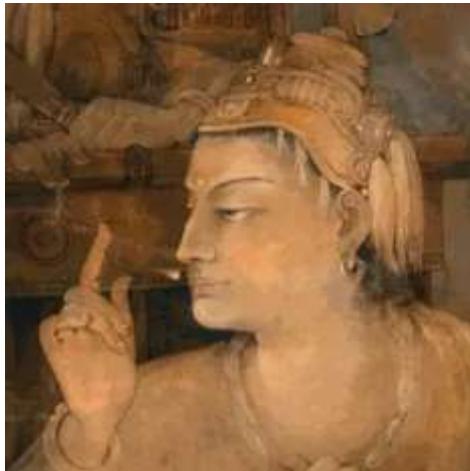


Plate 10: Parthsarthy by Nandalal Bose wash Technique (1912)



Plate 11: Haripura congress panel painting by Nandalal Bose tempera technique (1937)

Asit Kumar Haldar's early paintings were also seen in the wash style. (Plate12) However, later on, he developed a distinct style in his paintings using lacquer on wood, which came to be known as the "Lascit" style.(Plate13) Additionally, he also used oil and gouache mediums in his paintings.

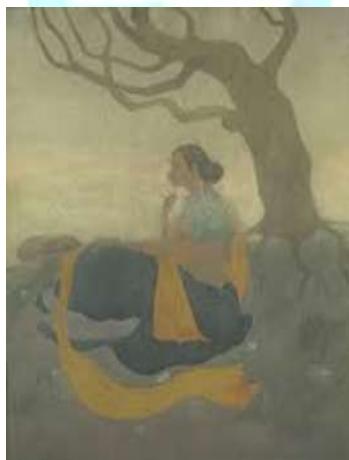


Plate 12: Woman sitting under a tree by Asit Kumar Haldar (wash technique)

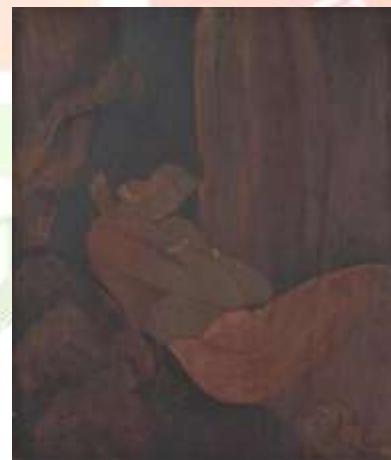


Plate 13: Untitled by Asit Kumar Haldar (Lascit technique)

- **Bhavesh Chandra Sanyal of Mayo College Lahore, the works of his student Damyanti Chawla and Famous artist Amrita Sher-Gil.**

In 1929, Bhavesh Chandra Sanyal, after receiving his education from Calcutta Art College, was appointed as a teacher in Lahore. During his time, Lahore's art scene moved towards modernity. Educated in the New Bengal style, Bhavesh Chandra Sanyal later established new dimensions in painting, influencing not only his students but also other artists. When Amrita Sher-Gil came to Lahore, she was probably influenced by his paintings, which led her to adopt a vibrant and lively color scheme in her own works.(Plate 14,15)

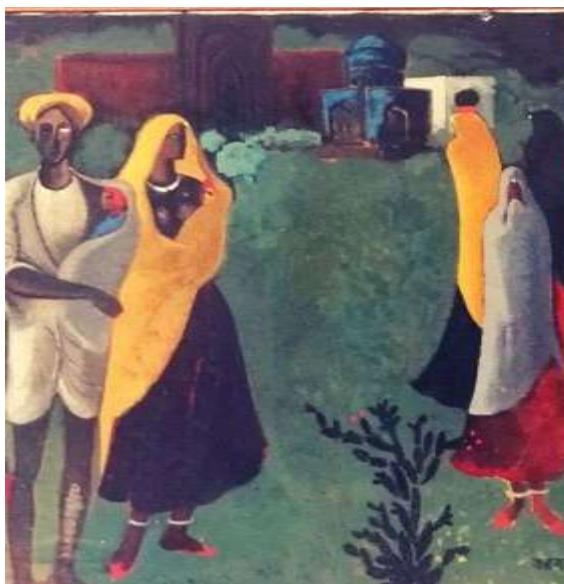


Plate14:Rural by Bhavesh Chandra Sanyal

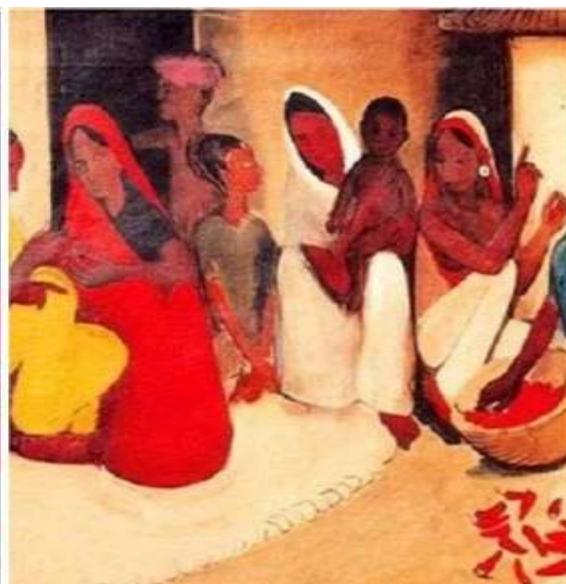


Plate15: Rural Scene by Amrita Shergil

Additionally, the influence of Mr. Sanyal's paintings is quite evident in the works of his students. In the paintings of his disciple Damayanti Chawla, the color schemes and forms used by her teacher are very clearly visible.(Plate16,17)

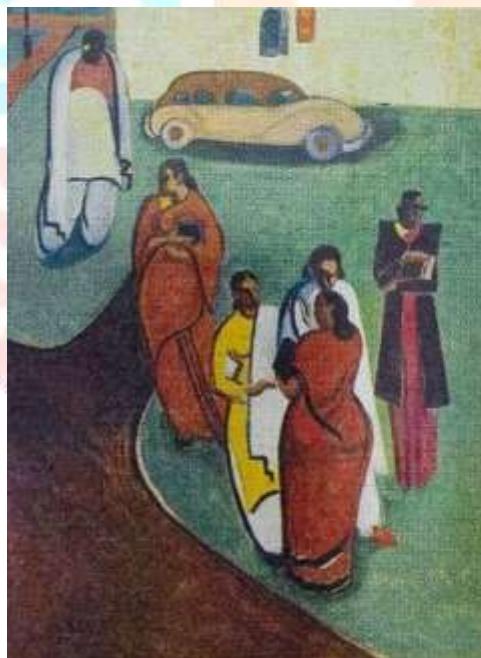


Plate16: Round market by Bhavesh Chandra Sanyal

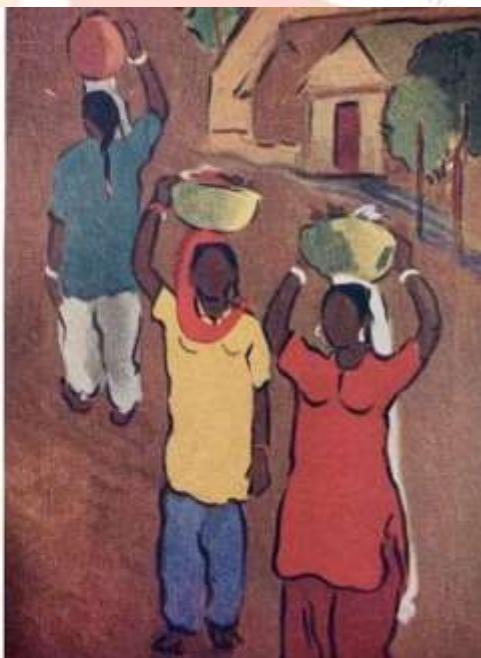


Plate17: Painting by Damyanti chawla

- **The works of prominent teachers and their key disciples at the J.J. School of Arts.**- Just as students at the Bengal School studied the painting style and subjects of their teacher, a similar observation can be made about the paintings at the J.J. School of Arts in Mumbai. Here, teachers and students often went for live scene painting, which is why there is a similarity in subject matter. In 1920, contemporary artists and friends M.K. Parandekar and S.L. Haldankar depicted a scene from a street in Nashik(Plate 18,19) S.L. Haldankar's student, V.G. Kulkarni, painted the same scene in 1924(Plate 20), and M.S. Joshi depicted it in 1930(Plate 21). This shows that in the early days, learning often happened through

imitation, with artists following the styles of their favorite painters and teachers. In 1940, S.H. Raza also painted the same scene."(Plate22)<sup>5</sup>



Plate 18: Old Nasik by SL Haldankar



Plate19: Nasik gali by MK Parandekar



Plate 20: Old Nasik Lane by VG Kulkarni



Plate 21: Nasik gali by SN Joshi



Plate 22: Nasik Gali by SH Raza



Plate 23 : Current photograph by Sanjay Sable

**Conclusion-** Art teachers have had a profound impact on their students. These teachers not only imparted technical skills but also fostered creativity, self-expression, and cultural awareness among their students. Art educators guided their students in balancing ancient Indian art traditions with modern art movements. They encouraged students to master various mediums and placed emphasis on developing a deep understanding of Indian culture and history. This approach enabled students to effectively incorporate cultural elements into their work. Teachers made students aware of contemporary art perspectives and techniques, enabling them to establish their identity in the global art scene. Additionally, they helped students develop the ability to express their ideas with confidence and independent thinking.

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## Picture details

1. Natir Puja drawing by Nandalal bose , Medium- Pen on paper
2. Natir Puja- Nati with ektara by Avanindranath Tgaore , Medium- Pastels on paper
3. Omar Khayyam series by Avanindranath Tagore, Medium- watercolor,
4. Omar Khayyam Series by Asit Kumar Haldar, Medium- watercolor,
5. Buddha by Avanindranath Tagore, Medium- watercolor on paper
6. Buddha by Asit Kumar Haldar, Medium- Pencil, Ink and gouche on paper
7. Buddha and Sujata by Kshitindranath Majumdar, Medium- Watercolor
8. Ashoka's Queen by Avanindranath Tagore , Medium- Watercolor
9. Mughal Princess – Abdur Rehman Chughtai, Medium – Watercolor
10. Parthsarthy by Nandalal Bose, Medium – Watercolor
11. Haripura congress panel painting by Nandalal Bose, Medium – Tempera
12. Woman sitting under a tree by Asit kumar Haldar, Medium- watercolor
13. Untitled by Asit Kumar Haldar, Medium – lascitwith color on wood panel
14. Rural by Bhavesh Chandra Sanyal Medium- Oil on Canvas
15. Rural Scene by Amrita Shergil, Medium- Oil on Canvas
16. Round market by Bhavesh Chandra Sanyal, Medium- Oil on Canvas
17. Painting by Damyanti chawla, Medium- Oil on Canvas
18. Old Nasik by SL Haldankar Medium – Watercolor on paper
19. Nasik gali by MK Parandekar, Medium – Watercolor on paper
20. Old Nasik Lane by VG Kulkarn, Medium – Watercolor on paper
21. Nasik gali by SN Joshi, Medium – Watercolor on paper
22. Nasik Gali by SH Raza, Medium – Watercolor on paper
23. Current photograph by Sanjay Sable